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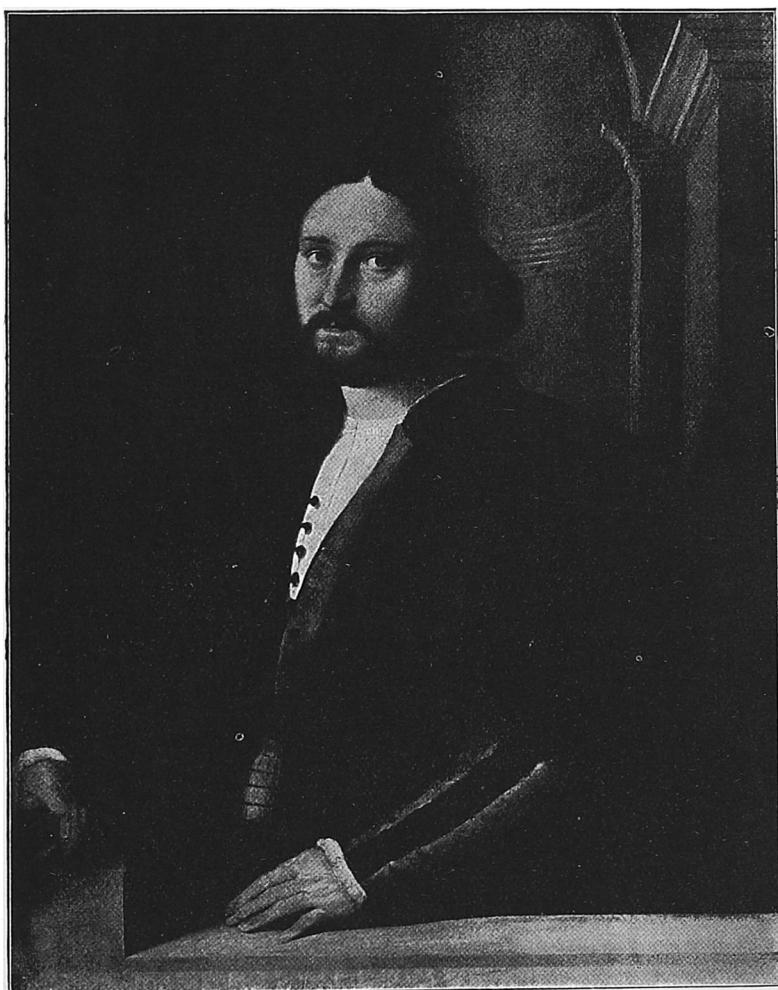
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GIORGIONE



PORTRAIT OF A MAN
BY GIORGIONE
(George Bell)

GIORGIONE
THE principal task of Mr. Herbert Cooke, the author of the new volume of the Great Masters Series* has been the undoing of the work of those modern critics who have laid themselves out to attempt correcting the erroneous labelling of the old masters in the galleries of Europe. In the case of Giorgione there are but three pictures left that have escaped this process, the authenticity of all the others being attacked by some expert or other ; these are the celebrated Castelfranco altar-piece, the *Adrasto and Hypsipyle* in Venice, and the *Aeneas, Evander, and Pallas* in Vienna. A number of pictures which are unanimously

admitted to be Giorgionesque in style are described as copies or imitations, merely because of certain imperfections in drawing and other faults. Mr. Cooke's argument is that Giorgione was but a young man when he was carried off by the plague, and that it is therefore unreasonable to expect perfection in his work. He maintains that it is of far more importance that a picture is *characteristic* than that it is *perfect*, and his plausible arguments lead the reader to accept the attribution to Giorgione of many works which had lately been placed to the credit of Titian, Licinio, and other Venetian masters.

The summing up of Giorgione's art and place in history is a brilliant piece of writing. Mr. Cooke compares his quality of expression and

Giorgione, by Herbert Cooke, M.A., F.S.A. (London : George Bell and Sons, 1900.)

DELLA ROBBIA

temperament to that of Schubert and Keats, though he credits the painter with profounder insight into human nature than either the musician or the poet. 'He is less a visionary, because his experience of men and things is greater than theirs ; his outlook is wider, he is less self-centred.' Mr. Herbert Cooke's volume is a most excellent addition to this attractive series.

LUCA DELLA ROBBIA

LTHE name of Della Robbia has so long been associated with the glazed terra-cotta ware turned out from the factory by the succeeding generations to whom the secret was handed down from father to son, that it suggests to the modern mind more the manufactured article than any particular individual. Yet

Luca della Robbia, the founder of the 'dynasty,' and the subject of the Marchesa Burlamacchi's book* must be ranked by the side of Gilberti and Donatello, as one of the leading sculptors of Florence, long before he succeeded in inventing the new method of plastic expression which will ever be connected with his name. The value of this new volume of Messrs. Bell's Great Masters' Series lies almost entirely in the very complete list of illustrations and in Dr. Williamson's concluding chapter, which supplies the necessary characterization of Luca's work and the explanation of his place in the history of Italian art, which the Marchesa somehow did not grasp or, anyhow, failed to convey to the reader. Her part of the work consists in the conscientious and infinitely laborious compiling of a list of Luca's authentic works which have too long been mixed up with those of his less important followers.

* *Luca della Robbia*, by the Marchesa Burlamacchi. (London, George Bell and Sons, 1900.)

PORTION OF THE SINGING GALLERY
(Duomo Museum, Florence)
BY LUCA DELLA ROBBIA
(George Bell)

